

THE MUSICAL WORLD.

1844.

No. 12.

PUBLISHED EVERY THURSDAY AT NOON,
PRICE THREEPENCE;—STAMPED, FOURPENCE.

VOL. XIX.

THURSDAY, MARCH 21.

THE EDINBURGH MUSICAL PROFESSORSHIP.

OUR task is nearly done. If, as we feel perfectly convinced will be the case, our arguments avail and the cause of truth and high art triumph, we shall lay down our pens with the double satisfaction of having, in our humble sphere, been in some measure the means of conferring a benefit on music, and preserving the University of Edinburgh, one of the noblest institutions of this mighty empire, from the stigma which attaches itself to charlatanism, of whatever denomination. We have said a dozen times, and we say again, if Sterndale Bennett be elected to the Musical Chair of the University, the Professors will have associated themselves with a man of great genius and universal knowledge of his art—one whose high mission is for the good of science and the improvement of his fellow artists—one, in short, fitted, in all respects, to be a member of their illustrious body, and an honour to their celebrated college. If they elect Dr. Gauntlet or Mr. Donaldson, they, in the first place commit the strange anomaly of choosing men *who are not artists*, to propound the mysteries of art; and in the second place, raise to their own elevated position, one of two individuals, of whom it may be said, without the slightest disrespect, that, even as *amateurs of music*, they are neither recognized or known by the competent tribunal of public opinion. If they elect M. Mainzer,

they do worse still. For—firstly they choose a *foreigner*, to sustain the duties of an office by reason and right exclusively national; and, secondly, they fix upon a man who is in a very great degree an object of derision to the entire profession—as the expounder and promoter of a system of instruction (stupidly—nay dishonestly termed *musical*—since it involves no relationship with music)—which is held up to ridicule in every theatre or barn where a Christmas Pantomime can be seen. Assuredly if this almost obscure person be elected, the University of Edinburgh will thenceforth be entitled the

Do-re-me University!
or better still—leave out the *Re*, and it will stand appropriately thus—the

Do-ME University!

And yet among the Professors of this "*Do-me* University" will be found some of the most profound and accomplished scholars, poets, philosophers, physicians, chirurgeons, and divines in the world! What a queer face would the mighty Christopher put on, if some admiring friend (and who that reads does not admire and love the great critic, greater philosopher, and greatest poet—the life and soul of the famous MAGA?) if some admiring friend were to meet him "among the mountains," and salute him with this query—

"Well Christopher—how is Professor *DO-ME*?"

How would the noble physiognomy of the poet-philosopher wince under the ignominy!
Verbum sat.

It gives us much pleasure, in conclusion, to insert the following temperate and judi-

cious article from the columns of the *Morning Herald* of Monday last. The authority of this aristocratic and high church paper will have weight at Edinburgh.

"A certain enthusiastic amateur of music bequeathed to the University of Edinburgh, some time ago, a considerable amount of property for the purpose of creating a professorship of the art of which he was so passionate a devotee. General Reid, the amateur in question, had by no means a superficial knowledge of music: he was a composer, and master of several instruments. The duties of the future professor, as stated in his will, were first to give fifty lectures on the art of music during the college term; and second, to superintend an annual concert consisting entirely of the compositions of the testator. The property was considerable enough to allow of any sum from £300, (the minimum) to £1000, (the maximum) as a salary to the musical professor, the regulation of which was committed to the discretion of the university authorities. Hitherto the post has been occupied by gentlemen who, from some cause or the other, have considered it little more than a sinecure—have resided at Edinburgh during the five months of college term, and during the seven months' recess have left the Modern Athens, in regard to matters musical, to take care of itself. Professor John Thompson endeavoured, in some degree, to assume a different line of conduct, but unfortunately he was cut off in the prime of life—an equal loss to his friends and to the art of which he was so true an ornament. To him succeeded Sir Henry R. Bishop, who in 1841, obtained the chair after an active competition with Mr. Donaldson, Dr. Wesley, and Mr. Graham. Sir Henry filled the office for one season, but at the commencement of the second sent in his resignation. To fill the void thus unexpectedly occasioned a new election is on the eve of taking place, and several candidates have been making great exertions to secure the prize. So much interest has never attached itself to the Edinburgh Musical Professorship as since the resignation of Sir Henry Bishop. The duties of the chair have been made a matter of frequent discussion in the press: the pretensions of the candidates have been ascertained and canvassed; and so completely has the subject been laid bare to public view, that it has become a matter of absolute necessity for the professors of the University, in whose hands is vested the elec-

tive power, to fix upon one whose qualifications, as a master of his art, would alone entitle him to the office. Motives of interest and of personal consideration are now out of the question: it is necessary that a person, fitting in every sense of the word, shall be elected, in order that the testament of General Reid may be carried out to the letter. Out of about fifty who have declared themselves candidates, only about half a dozen have been regarded as at all worthy of attention; of them we may say a few words. The candidates whose names have been most before the public are four—Mr. Donaldson, Dr. Gauntlett, M. Mainzer, and Mr. W. Sterndale Bennett. Mr. Donaldson, who was unsuccessful at the last election, was originally a teacher of the pianoforte and singing. He married a lady of property, abandoned the profession of music, and has, ever since, been engaged in the study of law. Dr. Gauntlett, likewise a lawyer, has made himself somewhat conspicuous in the musical world as a suggester of *improvements*, (Qy.) and modifications of the present system of organ building, and also as an *expert* (Qy.) public performer on that instrument. M. Mainzer is known as a teacher of music for the million, after a plan which bears some resemblance to the Hullah system. He was, at one time, writer in Maurice Schlesinger's *Revue et Gazette Musicale de Paris*, and MM. Meyerbeer and Halévy had to thank him for certain successful endeavours to raise them in the estimation of a public somewhat sceptical of their merits. It is said that the testimonials of this gentleman—we have not seen them—comprise, among others, the names of Dr. Marx, the Editor of the *Allgemeine Musik Zeitung*, Ferdinand Ries, Meyerbeer, Moscheles, and the Chevalier Neukomm. The last-named candidate, Mr. W. Sterndale Bennett, is a grandson of the celebrated James Donn, formerly curator of the Botanical Gardens at Cambridge, and Author of the *Hortus Cantabrigiensis*. This gentleman's claims are supported by a vast array of powerful recommendations—such men as Mendelssohn, Spohr, J. B. Cramer, the Earl of Westmoreland, Dr. Crotch, Cipriani Potter, the Directors of the Philharmonic Society, the Great Netherlands Musical Society, the Professors of the Royal Academy of Music, the Members of the Society of British Musicians, Sir George Smart, Benedict, Dr. Horley, Moscheles, &c. appearing as guarantees for his ability and acquirement—some of them, as we find in the printed book before us, expressing their eulogiums in the most pointed and enthusiastic language. It cannot be unknown to our readers that within the last ten years a new school of music has sprung up in England, the disciples of which by their genius and talents have raised us to the dignity of a musical nation, an honour hitherto denied us. The source of this new school may be traced to two events of ultimate importance to the art—the foundation of the Royal Academy of Music, which first employed a systematic system of musical instruction, and the introduction of the great instrumental and dramatic compositions of the German masters into our concert rooms and theatres. The Academy nurtured students—the

models for their emulation were to be found out of doors: their attention to them was directed, and their understanding of them guided, by the professors of the Academy, combining the first masters of all branches of music that could be found. The result has been that England, once the lowest in the scale of musical nations, now stands pretty nearly the highest; and with one or two splendid exceptions, it may confidently be said, that our native land can boast of the brightest galaxy of musical stars of any country in the world. At the head of these stands, undoubtedly, Mr. W. Sterndale Bennett; and that we may not appear prejudiced in saying so, we take leave to quote Mendelssohn's printed testimonial in his favour, feeling some pride in the circumstance that an authority so distinguished—the authority of the greatest living musician—should pay such a magnificent tribute of respect and admiration to English art and English genius."

(The overwhelming testimonial of Felix Mendelssohn Bartholdy has already appeared in the pages of the "Musical World.")

"The election will be decided on the 30th of this month. There are 29 professors who have votes, and the majority of voices will decide—we sincerely trust—judiciously."

For "judiciously" read "for WILLIAM STERNDALE BENNETT." In no other way can it be translated. We hope so too—nay, we are certain of it. A great University like that of Edinburgh—a body of celebrated men like the Professors—a mighty city like the modern Athens, will never *knowingly* submit to the imposition of charlatanism. The Professors know the venerable maxim—

Birds of a feather flock together;

and not being of the same feather as either Mr. Donaldson, Dr. Gauntlett, or M. Mainzer, they will not flock with one or other of them. Their flight is heavenward—they are skylarks, and on the wings of philosophy and poesy they pry into the mysteries of the infinite;—their song is in praise of truth and nature;—they cackle not with geese, quack not with ducks, croak not with frogs. Such creatures cannot peer into their lofty atmosphere. STERNDALE BENNETT only is worthy to mate with them—and they will dub him BROTHER—or we strangely misconceive them.

Q.

CORRESPONDENCE.

THE EDINBURGH MUSICAL CHAIR.

To the Editor of the "Musical World."

Paris, March 9, 1844.

SIR.—I sometimes get a glance at your journal here, but it is studiously kept out of sight by Schlesinger, the music-seller, since your attack upon his pets, Meyerbeer and Halévy. Schlesinger has great power here, in consequence of his mania for speculating, which some day or other, if he continue to patronise such lumber as the *Huguenots* and *Charles VI*, will be the ruin of him. However, my reason for writing to you, at present, is this:—I find from the papers that M. Mainzer, (a quack of the first water, who having quacked his death-note on the continent has re-commenced his career of quack in the metropolis of Great Britain) has proposed himself as candidate for the Edinburgh Musical chair, vacant by the resignation of Sir Henry Bishop. Now, as I know the sincere interest you take in the welfare of art, I am sure, (if you know any thing of this very egotistical person) you will use your immense influence to prevent such a disgrace to one of the most celebrated Universities of Europe, as the election of M. Mainzer to the dignity of a Professorship, within its walls. Apart from the absurdity of endowing an alien with a gift which has always been, and was intended by General Reid to be, exclusively *national*—the claims of M. Mainzer, are musically speaking, of a most superficial kind. He has never composed a note in his existence that any one I ever met could cite, and his class-teaching is literally the most barefaced chicanery ever practised. What in the world can a man, whose entire pretensions are included in the fact of his having, for some years past, deluded a mass of working people into the notion (poor devils!) that they were learning to sing, (to sing—indeed!—to bawl, rather, out of time and out of tune),—what in the world can such a man be thinking about, to propose himself as successor to Sir Henry Bishop? If to teach music be the duty of a *musical* professor—then I say, without hesitation, that M. Mainzer is wholly unqualified. The Professors might as sensibly elect a village organist who has taught the children to chaunt the responses in the church service and who has nothing else to recommend him. If any friend of M. Mainzer can tell you what are M. Mainzer's *musical* qualifications which entitle him to be for a moment considered by the Professors—or to be weighed in the scale against a justly celebrated musician like W. Sterndale Bennett—I shall feel greatly obliged to him. Until then, I must continue to regard the bare possibility of M. Mainzer's election as a desecration to all justice.

Your's, Mr. Editor,
J. B. C.

To the Editor of the "Musical World."

Edinburgh, March 12, 1844.

SIR.—Knowing the interest you take in the advancement of music in general in this country, and the ability and impartiality of your criticisms, I have taken the liberty of acquainting you with the state of matters here in reference to the claims of the candidates for the Music Chair in our University. When Sir Henry Bishop abruptly resigned, numbers of individuals put forward what they called their "claims"—but this long array of names has been shorn of its greater proportions, and it is now understood that the election (which takes place within fourteen days) lies between three individuals. The first is a Mr. Donaldson, originally a teacher of the pianoforte in Glasgow, but altogether unknown as a teacher of any eminence. Having succeeded to some money, Mr. D. became ambitious of being a barrister, and entered as a member of the faculty of advocates, but his

fame shone with as little lustre at the *bar*, as he did in teaching musical *BARS*. As a musician his name is not known beyond the limited coterie in which he moves. Certain it is, that nothing has ever emanated from his pen which has seen the light of day. Secondly, we have the *celebrated* M. Mainzer, whom every one has heard of within these few years. A certain philosopher says, that all the world to a certain extent are mad. This saying has been verified in the case of M. M. This gentleman was to teach the abstruse and profound science of music with railway rapidity. In fact every one who chose to pay his fees and attend his lectures, were to become musicians! His dupes were numerous, but as might be anticipated, his classes fell off as rapidly as they increased. The system of selling and granting diplomas to professors has ceased, and the gullible public have discovered that music was not to be learned by attending a few gossiping lectures. M. Mainzer's classes are now limited to a very few, chiefly consisting of antiquated spinsters, and gouty old bachelors. We hope we shall be saved the infliction of M. Mainzer, which would for ever put an end to all musical pretensions on the part of our fair city.

And last, although not least, is Mr. W. Sterndale Bennett, whose fame as a composer and player is European. Mr. Bennett's testimonials are of the very highest order. When the names of Mendelssohn, Spohr, and the most eminent of living composers are mentioned as subscribers to his great merits as a composer and musician, who can doubt of his success? Unfortunately, however, the great majority of the electors (who are the Professors of the University) are no musicians themselves, and are apt to be biased by interested parties, amongst which the ladies form no small fraction. I understand that Dr. Gauntlet has been making a vigorous canvass. The doctor's merits are on a par with Messrs. Mainzer and Donaldson, and although the talent of all these three would-be professors, were combined in one of them, they ought not and cannot have the smallest chance when put in competition with Mr. Bennett's talents and fame.

FAIR PLAY.

REVIEWS.

“*Valses Militaires*” pour le pianoforte.—ADOLPH MARSCHAN. (Boosey & Co.)

“*Fantaisie Brillante*,” sur deux airs de Donizetti.—ADOLPH MARSCHAN. (Boosey and Co.)

M. MARSCHAN has become one of the most fashionable of our modern composers of music for the drawing-room. He has many qualities which fully entitle him to this distinction. There is a gaiety and brilliancy about his light effusions, which have an irresistible charm for those who look upon music essentially as an amusement, and they are by far the greatest number. The first of the compositions before us is a lively and sparkling set of Waltzes, with an introduction and finale, after the manner of Strauss, and full worthy of the happiest moments of that prolific *valse*-composer. The first and third are charming—the fifth is a thought too much like the first, but the brilliancy of the *finale* makes us forget all objections. The *Fantaisie Brillante*, in the popular mode now prevalent, is founded on two of the celebrated *arias* of Brambilla and Persiani, which are skillfully and ef-

fectively turned to the purpose of the pianist of display. Besides which, there are occasional harmonies and short phrases that prove M. Marschan to be a musician of feeling as well as a composer of *musique légère*.

“*Les Bohemien de Paris*”—*Quadrille Populaire*.—CAMILLE SCHUBERT. (Boosey and Co.)

ONE of the most enlivening set of quadrilles that for some time has come under our notice. The tunes are capital, and exciting enough to make dance a Fakir, or a Chinese Mandarin without feet.

“*Pianoforte Classics*,” No. 4, *Edited and fingered* by CHARLES CZERNY. (Boosey and Co.)

THE present number of this useful work is devoted to one of the melancholy but graceful rondos of Charles Mayer, the most popular of the Russian composers. M. Mayer is a thoughtful and elegant musician, and there is a feeling in his effusions far beyond the ordinary pianoforte music of the day. Though the subject of the rondo before us (in E minor) is somewhat plaintive, the conduct and development of the entire movement are brilliant and happy, and involve an admirable variety of effect. We strongly recommend the “*Pianoforte Classics*,” (the first three numbers of which consist of a celebrated *Toccata* by Clementi, the exquisite *andante*, entitled, *La Consolation*, by Dussek, and Beethoven's superb *Sanate Pathétique*)—to all teachers who desire to give to their pupils style and expression as well as mere digital execution.

“*Le Troubadour du Jour*,” Nos. 83 to 100 inclusive. (Boosey and Co.)

THESE numbers complete the richest collection of its kind with which we are acquainted. All the most striking *moreaux de chant*, French, Italian, and Spanish, with well adapted accompaniments for piano and guitar, are included in this *recueil*. The amateur vocalist, pianist, guitarist, by possessing themselves of this exhaustless publication, will have a complete library of gems in a small and convenient space. The price is moderate (1s. per number) and the entire work is included in four volumes, each containing twenty veritable flowers of melody. For families in which a singer, and either a piano or guitar player can be found (and in these musical times, where is that not the case?) the collection will prove inestimable. A fund of amusement, evening after evening—always fresh and welcome from the great variety—and always improving, both, to singer and accompanist, from the real excellence of the matter it comprises. An amateur who pur-

chases these numbers will certainly require no music for some years, and the variety, novelty, and popularity of the selection are sufficient to meet all tastes. We are most happy to recommend “*Le Troubadour du Jour*” to our amateur readers, as an agreeable medium of social delight, and to our professional readers as a capital store of good teaching pieces.

“*Napoleon's Farewell*”—DAVID LEE. (B. Williams.)

A COMPOSITION of thought and feeling.—The style is at once martial and expressive. The striking poetry of Byron has inspired the composer with ideas quite apart from common place, and the entire unity of feeling between the music and the subject is the best proof of the skill which we eulogize. Mr. David Lee has evidently been more than ordinarily affected by the beauty of the poetry he has aspired to depict in musical language, and the strength of his sympathy for the words has not been too overpowering for his dexterity as a musician. He has thought highly, and has ably transmuted his thoughts into reality. In the hands of a clever vocalist this song cannot fail of producing effect.

“*Two much admired new Waltzes, and a new Galop*”—G. STANLEY. (Fredk. Hehl.)

THESE are pretty trifles, though why “much admired” we should find it difficult to determine. The melodies are decidedly good—but the harmonies occasionally betray inexperience. For example in page 1, the last bar of stave 5, goes very clumsily to the first bar of stave 6, by consecutive ninths, *rising* in the same direction, in extreme parts—thus in stave 5—the last note of the melody is D, and the bass C natural—in stave 6 the first note of the melody is E and the bass D—moreover the chord of the sixth on D, with an F sharp is not in the key, and has an unpleasant effect. Other errors occur, but this is enough to warn the composer that his work requires revising. Mr. Stanley has also a peculiarly independent way of leaving chords of the *six four* to take care of themselves, which is extremely unsatisfactory to a musical ear. However there is *melody* to be found and that covers a multitude of sins.

“*Seek for me where the Spanish Maid*”—Song—J. PHILLIPS. (Fredk. Hehl.)

THIS also has melody to recommend it—and it has also inexperienced harmony to discommend it. The tune, in E flat, flows on to the end as naturally and pleasantly as possible—but such a manner of harmonizing as is evinced in page 1—the last bar of stave 2, to the second bar of stave 3 (inclusive)—would spoil any melody—the chords of E

Flat, C minor, G minor, six-five-three on E natural, and finally the seventh on F, with E flat, presenting an ugly false relation between the E natural and E flat, form an ungracious mêlée of keys, and a cruel specimen of modulation. Why will composers, who have melody and lack the art of well treating it, submit their efforts to the public without the revision of a practised hand? However these defects (and others we could name) are easily remedied—and the song of Mr. Phillips having *melody*, it will pass muster—for, as we said before, melody covers a multitude of sins.

"The Stars of Heaven are bright."—A. M. SMYTHSON. (Fredk. Hehl.)

A PRETTY sparkling serenade, and almost faultless. We admire the melody unequivocally, and have hardly a syllable to utter against the accompaniment, which is generally neat, appropriate, and effective. We can, with conscience, recommend this serenade to some of our fair young vocalists, as likely to prove available in public.

"Italian Duettinos,"—No. 1, with English words by CHARLES JEFFERYS. (Jefferys and Co.).

MR. JEFFERYS is one of the happiest of our lyric poets, and his musical taste is of a superior order. "Down the dark waters" is the title of the duet before us, (apparently the first of a series,) and it is set to a very graceful and simple melody of Zingarelli, the popular Italian composer, and late head of the *Conservatoire* at Naples. The words are so exceedingly pretty that we are tempted to cite them:—

Down the dark waters,
Slowly to rest,
Fades the last day-beam
In the far west.
Welcome, soft Twilight,
Welcome to me!
Fond recollections
Come back with thee.
Sweetly, though pensively,
O'er the heart stealing,
Waking some feeling,
Long pass'd away!
Morn hath its melodies,
Noontide its splendour,
Them I surrender
For thy soft ray.
Hush! there's a murmur—
'Tis but the breeze,
Fitfully sighing
Through the dark trees;
Night cometh silently,
Twilight is fading—
Dark clouds are shading
Mountain and lea—
Yet art thou beautiful,
Day may be fairer—
Thou art the dearer,
Sweet twilight to me!

These lines reflect the highest credit on the lyric muse of Mr. Jefferys. The duet has the additional recommendation, now so much in vogue, of a pretty lithograph frontispiece of Brandard.

MISCELLANEOUS.

SACRED HARMONIC SOCIETY.—The repetition of Handel's *Saul* attracted an immense audience to Exeter Hall on Friday Evening. The unpropitious repletion of our columns forbade us to discuss a late performance by this society, in which Mendelssohn's Psalm "As pants the heart" was intended to be the staple feature of attraction; but we take the opportunity of contrasting the pecuniary results of this, and that of Friday evening, for the purpose of pointing to the small encouragement held out for the production of any other music than that of Handel to the *Sacred Harmonists* in a commercial point of view. It is a most deplorable reflection for the faithful and intelligent advocates of art—with whom, of course, *genius*, of all countries and all periods, is a thing to be loved unprejudiced for itself—that because, and simply because, the Exeter Hall committee saw fit last week to depart from its accustomed routine in favour of a slightly-known coronation anthem of Handel, a Cantata by Mendelssohn, and a Mass of Haydn, the bulk of the public supporters of these concerts should see fit to omit their customary attendance. And coupling this with the overwhelming reflux of attentive listeners to *Saul* on Friday, we have not only a sad fact in the former case, but a singular phenomenon as to the whole. Novelty, we all know, is the only sure bait for continued success with the general public, as let our operas and secular concerts bear witness; and yet we have proof positive that novelty infallibly exerts a repulsive influence with the peculiar audience of Exeter Hall. Now, we are not so charitably blind to obvious facts as to follow a prevailing opinion in accounting for this on the supposition that the cavalier indifference to every composer except Handel at Exeter Hall proceeds on a well-defined musical principle; or, in other words, that the Friday night assemblies are composed of persons mentally and discriminatively such thick-and-thin Handelians—so thoroughly and intellectually impressed with the genial pre-eminence of Handel—that they cannot lend their ear to the works of any other writer. On the contrary, we have witnessed countless instances in which, by these very people, Handel's finest and deepest conceptions have been overpassed in next to "solemn silence," while applause, long and sturdy enough to damp the brow and crack the palms with the toil, has promptly followed on some of his simplest and purely *noisy* effusions; or a few chords strongly cast for all the brass of the orchestra, and dubbed "a flourish of warlike instruments," has provoked a thousand-mouthed roof-rending *encore*. In truth, then, these people who will not listen to Mendelssohn because, sooth, "they like Handel so much better," are as purely the slaves of fashion and prejudice, though in a different way, as the fashionable dandies at the opera. Their fashion is one of antiquity—their prejudice is an heirloom. They cannot say *why* they love Handel—they cannot give a sound reason for the faith that is in them—they have proved themselves incapable of perceiving the finest attributes of his genius. Their reverence for the supremacy of Handel is traditional. The glories of his "Hallelujah" and "Hailstone Chorus," have descended to them from father to son. They have been born and educated to think Handel the greatest composer that ever was, or is, or can be, and that all others are but as schoolboys, and of no account compared with him. We admire a good, firm, stubborn love for anything, but we desire that its obstinacy should, at least, be justified on principle. We gladly record our conviction that Handel's greatest compositions have never been equalled, but we must strenuously combat the opinion that no other have approached him even in his own path. Moreover, as to the particular case in question, we totally deny that any one can fervently and intellectually love the

music of Handel and not deeply admire that of Mendelssohn; and, if this be true, those who absented themselves from Exeter-Hall on Wednesday evening, because the customary whole oratorio of their traditional idol was for once omitted, have not a shadow of reason for their defection. All this is most grievous, and will be found to exert a blighting influence on the usefulness to art which might be anticipated of the Sacred Harmonic Society. There are rumours—most exciting to all who thirst after such things—of much progress in the rehearsal of Beethoven's Mass in D, the *passione* of Sebastian Bach, and we know not what besides; but who can hope that these great things will ever come to public light while the bulk of those who support these concerts continue, for custom's sake, to insist on having Handel, and nothing else but Handel.

PARRY'S CONCERT.—We are happy in being enabled to lay before our readers a short account of this delightful musical entertainment, which took place at the Guildhall, Rochester, on Tuesday evening last. The lady singers on the occasion were Miss Poole, Miss Dolby, and Miss Cubitt, the latter of whom was engaged, at the eleventh hour, to supply the place of Signor Giubilei, who was announced, but prevented by indisposition from appearing; these were all in exceedingly good voice. Miss Poole gave, by desire, that favourite song of Dibdin's, "Wapping Old Stairs," which elicited much applause, as did the two Scotch ballads, "Come, come, bonnie lassie," and "Come o'er the stream, Charlie," sung respectively by Miss Cubitt and Miss Dolby. There were also other pieces, which we have not space to particularize, much applauded. But the wonder of the evening was a performance by Signor Giulio Regondi, first on the guitar, and afterwards on the "concertina," a sort of accordion. This last was "beautiful exceedingly," and so much admired that the audience called for its repetition. We have left ourselves but little space to speak of John Parry, who as usual threw his hearers into convulsions of laughter with his extraordinary travesties of the well-known nursery tales "The Sleeping Beauty" and "Whittington and his Cat," in additon to which, on being encored, as John Parry always is, he sang his "Song of Bitters" and "Ellen Gray." Mr. Hopkins presided at the pianoforte—which was one of great power and richness of tone—in his usual able and gentleman-like manner. The audience was highly respectable, and tolerably numerous, though not so much so as could have been wished by the friends of musical talent and desert, (*Maidstone Journal*)

BERLIN.—Mendelssohn gave a grand concert at Berlin lately, which was honoured with the presence of the King and Court, as well as the most distinguished persons in the city, before whom Miss Birch had the honour of singing with the greatest possible success.

ROYAL SOCIETY OF MUSICIANS.—It is intended to celebrate the ensuing anniversary of this society, being the one hundred and sixth, with great musical *éclat*. A band of wind instruments will perform marches composed for the institution, by Haydn and Winter; and a host of vocal talent will be present. His Royal Highness the Duke of Cambridge will preside for the Earl of Westmoreland.

EASTER GRAND MUSICAL FESTIVAL, GREAT HALL, PETER-STREET.—The spirited managers of this meeting have added to their list the name of Herr Ernst, the celebrated German violinist. Those who had the good fortune to hear this great master, on his visit to London at the end of last season, speak of him as the most extraordinary performer of his day. His style is of the highest class, and his playing wonderful, in tone and expression. We feel assured the great cost of his engagement will be amply repaid by the interest his first appearance in Manchester will excite amongst our musical circles. He plays, we perceive, on both evenings; on the first a concerto of Dr. Spohr's, in which he has gained honour wherever he has visited on the continent. Mr. Machin is engaged in the place of Signor Giubilei. The programme is now fairly launched, and a finer treat it would be difficult to select. The sale of tickets commenced last Saturday, and has fully equalled the anticipations of all connected with the undertaking.—*Manchester Courier*.

WELSH MUSIC.—Mr. Kibbey gave a second lecture on Welsh minstrelsy, in Store-street, on Friday evening, which was very well attended. Miss Cubitt, Miss Thornton, Miss Porter, Mr. Leason, and Mr. Kibbey, sang a great variety of Welsh melodies, which were loudly applauded. Mr. E. Roberts played an air, with variations, on the Welsh harp, in a brilliant style; and Mr. J. Jones sang several *Pennillion*, which much pleased. A third entertainment will be given on the 27th inst., at which the two Misses Williams will sing.

MR. JOHN PARRY has continued to sing between the dramatic pieces at the Haymarket theatre with undiminished success, being nightly called upon to repeat his songs.

CROSBY HALL.—(*From the Morning Herald.*)—The fifth concert of the Literary and Scientific Institution of this *locale*, under the direction of Mr. Sterndale Bennett, took place before a very numerous auditory. The programme was the best hitherto presented. The instrumental part comprised Beethoven's first quartet in F major, which was rendered with great skill and propor-

tionate effect by Messrs. Dando, Watson, Hill, and Hancock. The great feature was, however, the *Caprice*, with quintet accompaniment of Mr. Sterndale Bennett, one of his most sparkling and masterly productions. This *Caprice*, in E major, consists wholly of one movement, which is developed with a science and judgment worthy of any master. The subjects are fresh and joyous. The entrance of the second phrase, with the accompaniment of chords on the pianoforte, is exquisitely managed; and indeed the mingling of that instrument with the instrumental parts is throughout highly ingenious and happy. The little scrap of the first motivo, introduced *pizzicato* in the coda, has a delicious effect. The playing of Mr. Bennett in this *Caprice* was as full of energy and brilliancy as ever; and he was ably accompanied by the quintet, with Mr. Dando at its head, and Mr. C. Severn at the contrabass. Among the vocalities, which were all good, may be mentioned as the most striking, two songs by Mendelssohn, "Echo answers through the forest," and "Zuleika," which Miss Dolby — to whom the great composer has awarded their dedication — sang with admirable appreciation. The first is a quiet unobtrusive melody, accompanied by one of those charming continuous flows of semiquavers, for the good management of which Mendelssohn is so pre-eminent. The second is more high flown, passionate, and deep. It is an admirable musical painting of one of the metaphysical lyrics of Goethe. In both songs the fair vocalist was warmly and deservedly applauded. She sang also the "Erl King," and joined Miss Steele in a pretty duet by Loder. Macfarren's graceful batelle, "Love's like the sun," was likewise consigned to Miss Dolby. Miss Steele was encored in Molique's "If o'er the boundless sky," a compliment her clever singing well merited. The tenor, Mr. Harrison gave some of his popularities from the "Bohemian Girl;" and Mr. Machin sang a magnificent bass song from Spohr's "Faust," with excellent taste. Mr. J. W. Davison presided at the pianoforte throughout the evening, and in the songs of Mendelssohn and Spohr manifested abundant dexterity, and, what is better, an artist-like care for the interests of the singer. Altogether these concerts are worthy of wide imitation. If musical programmes commonly evidenced so good a spirit on the score of selection, much benefit would necessarily and quickly accrue to art. We annex the programme:—

PART I.

Quartet in F, two violins, viola, and violoncello, Messrs. Dando, Watson, Hill, and Hancock; Beethoven. Song, "O beauteous daughter of the starry race," Miss Steele; Beethoven. • Songs,

• From "Six Songs" dedicated to Miss Dolby, by Mendelssohn.

"Echo answers through the forest," and "Zuleika," Miss Dolby; Mendelssohn. Song, "Send around the ruby treasure," Mr. Machin (Faust), Spohr. *Caprice*, pianoforte, Mr. W. Sterndale Bennett, with quintet accompaniment; W. S. Bennett. Song, "If o'er the boundless sky," Miss Steele; Molique. Song, "Love's like the sun," Miss Dolby; Macfarren. Air, "In her dark eye," Mr. Harrison (L'Elisir); Donizetti. Round, "Spread wide the soil," Miss Steele, Miss Dolby, and Mr. Machin; Macfarren.

PART II.

Trio in E flat, pianoforte, violin, and violoncello, Messrs. W. S. Bennett, Dando, and Hancock; Beethoven. Song, "The Erl King," Miss Dolby; Schubert. Trio, "Through the world wilt thou fly love," Miss Steele, Mr. Harrison, and Mr. Machin; (Bohemian Girl), Balfe. Ballad, "When other lips, and other hearts," Mr. Harrison; (Bohemian Girl), Balfe. Trio, tenor, violoncello, and contrabass, Messrs. Hill, Hancock, and C. Severn; Corelli. Ballad, "Sweet village bells," Miss Steele; J. W. Davison. Duet, "The wandering wife," Miss Steele and Miss Dolby; Loder. Ballad, "The heart bow'd down," Mr. Machin; (Bohemian Girl), Balfe. Ballad, "Music at midnight," Miss Dolby; Miss Rexford. Glee, "Hark! the lark," Miss Steele, Miss Dolby, Mr. Harrison, and Mr. Machin; Dr. Cooke.

Director, Mr. Sterndale Bennett. Leader, Mr. Dando. Accompanist at the pianoforte, Mr. J. W. Davison.

THE EARL OF WESTMORELAND is on a visit to the King of Hanover, who has given several musical soirées in honour of his noble guest.

WILSON had a bumper on Monday night at the Musical Hall, Store-street; the interest attached to his admirable entertainment nightly increases.

MR. H. PHILLIPS gives his popular entertainment of the "Old Metropolis" to-night, for the last time but one, and announces a new entertainment as in course of preparation. His audiences have been fashionable and numerous.

"THE ROUND, CATCH, & CANON CLUB" will meet on Saturday, at the Crown and Anchor Tavern, when numerous productions by our forefathers will be sung, by about a dozen professional members.

THE SIXTH and last Concert by the members of the Society of British Musicians, will take place this evening at Erat's Harp Saloon, Berners-street.

MR. H. BLAGROVE has taken Greaves' auction rooms, in Mortimer-street, where he intends to give classical concerts, in the course of the season; for which purpose the ci-devant sale rooms are very well calculated.

CARLOTTA GRISI leaves London at the end of the month; the director of the Grand Opera at Paris having refused the most strenuous applications on the part of Mr. Lumley for a renewal of her leave. The English public will thus be deprived of a great favourite.

ROYAL ACADEMY OF MUSIC.—The first concert given by the pupils of the Royal Academy of Music this season, took place on Saturday morning, at the Hanover-square Rooms. The concert altogether was extremely creditable to the institution, the singers acquitting themselves very skilfully, and the instrumentalists, with some trifling exceptions, supporting them with an equivalent amount of talent. To Miss Marshall must be assigned the palm of pre-eminence among the vocalists. This young lady is rising rapidly in public estimation, and deservedly so, for that she possesses ability of a very superior description is evident from the indications she has given at several recent concerts. There is more of the feeling of the artist in her style than is generally observable in the early aspirants for vocal honours. She sang on Saturday Mozart's exquisite aria, "Non più di fiore," in a style quite worthy of the master; and she received by far the most liberal share of the commendation of the day—certainly not undeservedly. Miss Barrett gave "With verdure clad" in a highly respectable manner; and Miss S. Flower followed shortly after with Cherubini's "O salutaris," in which her full and even contralto voice was heard to considerable advantage. Haydn's delicious second movement from the "Passione" was given with propriety by the Misses Chapman and Deval, Messrs. Garnstin and Chamberlain; and Spohr's lovely terzetto, "Jesus, heavenly Master," from the *Crucifixion*, was received with pleasure from the hands of the Misses Lincoln, Watkins, and S. Flower. Miss E. Read, in the course of the first part, played an adagio and rondo of Weber's on the piano-forte, displaying a light flexible finger, much taste, and a skilful supremacy over difficulties. Between the acts there was a trio of Bochsa's, for the horn, harp, and piano-forte, given by Messrs. E. B. Harper, Streather, and H. Wylde (the latter a pianist of taste and fluency), and subsequently a quartetto of Mendelssohn's for the piano-forte, violin, viola, and violoncello, neatly played by Messrs. Fowler, Watson, Gledhill, and Hore. The Royal Academy of Music is thus disclosing a great deal of talent, which, without the facilities and encouragement such an institution is alone able to afford, would in all probability have languished in various kinds of obscurity. Some of the most remarkable musicians of the day—musicians of whom England may be justly proud—such as Sterndale Bennett, Macfarren, Mudie, Blagrove, Oliver May, W. H. Holmes, Dorrell, H. B. Richards, Jewson, R. Barnett, Patey, Gledhill, and others of only lesser merit—have first manifested their talent in Tenterden-street, and there received those impulses neces-

sary to ensure public recognition and advancement; and what creditable fruit have this protection and opportunity not produced? Most of the popular vocalists of our national orchestra have also received their musical education within the walls of this academy—witness the names of Mrs. Alfred Shaw, Miss Dolby, Miss Birch, Miss Bassano, Mr. Stretton, and Mr. Allen; and as for the instrumentalists, our concert rooms and theatres have scarcely any other than those who have, at one time or other, studied in its classes. These are facts which speak highly for its usefulness and value as a school of art. The concert on Saturday was attended by a considerable number of the nobility and gentry, patrons and supporters of the institution.

WILSON'S SCOTTISH ENTERTAINMENTS.—Mr. Wilson gave his selected entertainment of the songs of Scotland on Saturday, making we believe his fourth appearance this season. So far, however, from the audience being weary, he was hailed with enthusiastic welcome by a larger and more distinguished company than ever before greeted him out of London; nay, we venture to assert, that not even in the metropolis, could he have enumerated more persons of rank, not merely officially distinguished, but possessing old hereditary titles. "As if increase of appetite had grown with what it fed on," encore followed encore, and his very last song—a volunteer one, too—Wilson was obliged to sing twice. The announcement of his intention in five or six weeks to appear again before his patrons in this city, was received in a way which left no doubt as to the intention of his friends and admirers.—*Bath Gazette*, 13th March.

EXETER HALL.—(From a correspondent.)—Handel's Oratorio of Saul was repeated here on Friday evening the 15th. Except in his choral music, it was not until latterly that even the genius of Handel could unfetter itself from the quaint stiffness of his age. Hence the two first acts of this Oratorio, containing but few choruses, are somewhat heavy; but the last act is magnificent, and besides the choruses contains the celebrated *Dead March*, and two admirable songs—the Witches' Incantation, (sung by Miss Cubitt) with its unearthly effects of wind instruments, and the air, *In Sweetest Harmony* (exquisitely rendered by Miss Dolby). Among the choruses where all are so excellent, it is difficult to give a preference. There are few things in Handel that can exceed in effect the opening chorus, or rather series of choruses, and two of those in the third act, *Mourn Israel* and *Gird on thy sword*. These, as well as the rest were delivered with the energy and precision

common to the unrivalled choir at the hall. The principal solo parts were as before, taken by Miss Dolby, whom we have never heard to so great advantage, Miss Rainforth, Miss Cubitt, and Mr. Phillips; Miss Rainforth does what she can for the songs allotted to her, some of which, it must be confessed are not of the most interesting description. Miss Dolby again obtained an encore, which was richly deserved, in the air, *Oh! Lord whose mercies*, an honour which was also awarded to her duett with Miss Rainforth, in the second act. Miss Cubitt wanted a little more energy in the Invocation to the *Infernal Spirits*. Her voice is excellent in a room of moderate size, but is unequal to the enormous arena of this place. The hall was again crowded in every part.

MISS DAY.—This talented young pianist has arrived in London, after a very successful tour on the continent. Nothing can exceed the high eulogies bestowed upon this young lady by the foreign press. We heartily congratulate Miss Day upon her deserved success. Master Day has been left at Brussels to finish his studies under the immediate care of the celebrated De Beriot.

MR. TEMPLETON'S DOUBLE ENTERTAINMENT.—This occurred on Wednesday evening—concluded the series—attracted a large audience to Store-street, and verified its appellation—being really a double-feast. Mr. Templeton was in admirable voice, and imparted an intense feeling to the various characteristic melodies with which he enlivened his audience. Above all we must single out, "Scots wha hae"—"The Jolly Beggar"—"Queen Mary's Lament"—"Put off, put off"—"O meikle thinks," and one or two others, which the talented singer rendered with more than his ordinary ability. In "Scots wha hae" especially, he electrified his friends by the fervour of his declamation and the truthfulness of his manner. Mr. Templeton announces for the 28th instant, at the Hanover-square Rooms, a new entertainment, of an entirely different nature from its predecessors, which promises to be a matter of no small interest.

THE DUKE OF WELLINGTON will give a dinner to the directors of the Queen's Concerts of Ancient Music, and families, on the 27th instant, who will afterwards attend the performance at the Hanover Rooms.

MELODISTS.—Mr. Blagrove (violin), Mr. Williams (clarionet), and Mr. W. Dorrell (piano-forte) have been invited to the next meeting of the Melodists' Club, on the 28th inst. The prize offered by his Royal Highness the Duke of Cambridge, for the best *convivial duet*, will be awarded at the meeting in May.

Notices to Correspondents.

LYNX, no.—CAPUT, yes.—T. J. D. flatters us, but we cannot possibly resume the controversy, which caused much dissatisfaction among all classes of Anti-Boehmites. Mr. GEORGE SMITH, we have again written to him.—A LADY SUBSCRIBER, we are her slaves to command, ask, and we grant, whatever it may be.—M. CHAULIEU, we shall be as reasonable as possible; we have written him on the subject.—Mr. H. PHILLIPS, thanks to our distinguished correspondent, but have we not observed his favours in the columns of the *Musical Examiner* and other journals of less note? surely the M. W. ranks first by age and influence among the musical journals of Great Britain. Have we not flourished eleven years and upwards? Is not our notice courted wherever music has a name? Are we not the undisputed and sole organ of public opinion in all matters pertaining to the art? Is not our circulation, throughout the empire and its colonies, throughout France and AMERICA, in Belgium and other parts, immense and unrivalled? Are we to be put aside for unknown prints, UNSTAMPED, unhonoured, and unread? Fie upon our distinguished correspondent! We shall expect to hear from him *instanter*.—Our Country Correspondents are respectfully informed that all communications, of whatever kind, relative to the current number, should be forwarded, not later than Tuesday's post, to the Editor, "Musical World" office, 60, Dean Street, Soho.—Mr. CHAS. SMITH's note and advertisement received with thanks, we have written to him upon the subject.—Mr. FROST will find we have attended to his request.—Mr. PARISH ALVERS, many thanks for his very polite and gentlemanly note; we have attended to his wish with much pleasure.—Mr. G. DE VINE will receive our best attention; we have acted as he wished, and forwarded the Nos 48 and 52; at all times glad to hear from him upon any subject.—Mr. W. WILLIAMS, apply to Mr. Alfred Angel, Cathedral, Exeter.—Mr. READE, received with thanks; he will this week see what he desires.—Mr. DE VINE, Mr. HOGAN, Mrs. DAVIES, their subscriptions are acknowledged with thanks.

ADVERTISEMENTS.

Herold's Opera of Zampa.

The Italian Songs, Duets, &c., in the above Opera, also in VERDI'S NABUCODONOSOR, published by R. MILLS (late Birchall), 140, New Bond street.

Wilson's Scottish Entertainments.

Music Hall, Store Street, Bedford Square.

On Monday Evening, March 25th, 1844, at Eight o'Clock Mr. WILSON will give his entertainment entitled THE ADVENTURES OF PRINCE CHARLES, with the illustrative Jacobite songs. Piano-forte Mr. Land.

Programme.—Welcome Royal Charlie—Wha'll be King but Charlie—He's over the Hills that I lo'e weel—Wha wadna fecht for Charlie—This is no my sin house—Cam ye by Athole—Loons, ye maan gae hame—Charlie is my darling—Johnnie Cope—The Women are a' gane wud—Allister M'Allister—Wae's me for Prince Charlie—There are twa bonnie Maidens—Flora M'Donald's Lament.

Front Seats 2s. 6d.; Back Seats, 2s. Books of the Words, 6d.

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On Monday Evening, the 1st of April,
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Mr. Salaman's

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will take place on Thursday Evening, March 28, at his Residence, 36, Baker-street, Portman-square. Selections from the works of Handel, Haydn, Mozart, Beethoven, Weber, Spohr, and Mendelssohn. Mr. Salaman will be assisted by Messrs. Blagrove, Hill, Hancock, Cooke, Williams, Rae, and Baumann; Miss Dolby, Miss Steele, Signor Brizzi, and Mr. Ansel Leo. Family Tickets, for three, One Guinea; Single Tickets, 10s. 6d., of Mr. Salaman; at the Music Shops, where programmes may also be obtained.

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17. Tardi, tardi il pia le volga, Aria, introduced in Do.
16. Cavatina, finale a la Valse, introduced by Signora Tadolini in Elysie d'Amore.
15. Esult per la barbara, Duetto Do.
14. Prendi per me, Aria, Do.
13. Or son d'Elena, Cavatina, Scaramuccia.
12. Preludio; Ballabile and Waltz, Do.
11. Cabaletta favorita, Anna Bolema.
10. Se fuggire, Duo, Montecchi e Cap.
9. Mi la sola, Cavatina, Beatrice di Tenda.
8. Sirivale, Duetto, Do.
7. Vivali madera, Pez. Con. with Ball. Il segreto per esser felice, Lucrezia Borgia.
6. Non tradirmi, Cavatina, Torquato Tasso.
5. Come e bello, Scena e Roman, Lucrezia Borgia.
4. O divina Agnese! Cor. e Cav., Beatrice di Tenda.
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PROGRAMME

OF

Mr. Henry J. Banister's

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Part I.—Quartet in G Major, for Two Violins, Viola, and Violoncello. Op. *Spoer*; Grand Sonata in A Major, piano-forte solo, G. A. Macfarren; Trio in C Minor, for Violin, Viola, and Violoncello. (From Op. 3.) Beethoven. Part II.—Grand Duet in F, Piano-forte, Mozart; Quartet in E Major, for Two Violins, Viola, and Violoncello. *Felix Mendelssohn Bartholdy*.

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